Enter WARWICK *and* SURREY.

WAR. Many good morrows to your majesty!

K. HEN. Is it good morrow, lords ?

WAR. 'Tis one o'clock, and past.

K. HEN. Why then, good morrow to you all, my lords[5].
Have you read o'er the letters that I sent you ?

WAR. We have, my liege.

K. HEN. Then you perceive, the body of our kingdom
How foul it is ; what rank diseases grow,

himself to the tyranny of rhyme, he would probably have said :
"& then happy low, lie down !"
So, in The Misfortunes of Arthur, a tragedy, 1587 :
" Behold the peasant poore with tattered coate,
" Whose eyes a meaner fortune feeds with sleepe,
" How safe and sound the carelesse snudge doth snore."
Sir W. D'Avenant has the same thought in his Law against Lovers:
" How soundly they sleep, whose pillows lie low! "
STEEVENS.

5 Why then, good morrow to you ALL, my lords.] In my regulation of this passage I have followed the late editors; but I am now persuaded the first line should be pointed thus :
" Why then good morrow to you all, my lords."
This mode of phraseology, where only two persons are addressed, is not very correct, but there is no ground for reading—
" Why, then, good morrow to you. *Well*, my lords," &c.
as Theobald and all the subsequent editors do ; for Shakspeare, in King Henry VI. Part II. Act II. Sc. II. has put the same expression into the mouth of York, when he addresses only his two friends, Salisbury and Warwick: though the author of the original play, printed in 1600, on which The Second Part of King Henry VI. was founded, had, in the corresponding place, employed the word *both* !
" — Where as *all* you know,
" Harmless Richard was murder'd traiterously."
This is one of the numerous circumstances that contribute to prove that Shakspeare's Henries were formed on the work of a preceding writer. See the Dissertation on that subject, in vol. xviii. MALONE.